

THE GREATEST OF ALL MARVEL ROMANCES.

THE FIRST MEN IN THE MOON

BY H. G. WELLS

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and sat, wrists on knees, staring at a distant red light.

It swayed up and down, rocking, rocking. My excitement ceased.

I realized I had yet to spend another night at least, in the sphere.

I perceived myself infinitely heavy and fatigued. And so I fell asleep.

A change in my rhythmic motion awakened me. I peered through the refracting glass and saw that I had come around upon a huge shallow of sand.

Far away I seemed to see houses and trees and seaward a curved vague distortion of a ship hung between sea and sky.

I stood up and staggered. My one desire was to emerge.

The manhole was upward and I wrestled with the screw.

Slowly I opened the manhole. At last the air was singing in again as once it had sung out.

But this time I did not wait until the pressure was adjusted. In another moment I had the weight of the window on my hands and I was open, wide open, to the old familiar sky of earth.

The air hit me on the chest so that I gasped. I dropped the glass screw. I cried out, my hands to my chest and sat down.

For a time I was in pain. Then I took deep breaths. At last I could rise and move about again.

I tried to thrust my head through the manhole, and the sphere rolled over. It was as though something had lugged my head down directly it emerged.

I tucked back sharply for I should have been pinned face under water. After some wriggling and showing I managed to crawl out upon the sand, over which the retreating waves still came and went.

I did not attempt to stand up. It seemed to me that my body must be suddenly changed to lead.

Mother Earth had her grip on me now—no favorite intervening air, no downy headless of the water that came over my feet.

It was dawn, a gray dawn, rather overcast, but showing here and there a long patch of greenish-gray.

Some way out a ship was lying at anchor, a pale silhouette of a ship with one yellow light.

The water came rippling in in long, shallow waves.

CHAPTER XXII
Twist Earth and Moon.

O, you know, I had a sort of idea that really I was something quite outside of not only the world, but the world, and out of space and time, that this poor Bedford was just a hole through which I looked at life.

Enough of this remarkable phase of my experiences.

I tell it here simply to show how one's isolation and departure from this planet touched not only the functions and feeling of every organ of the body, but indeed also the very fabric of the mind, with strange and unconnected disturbances.

All through the major portion of that vast space journey, I hung thinking of such immaterial things as these, hung dissociated and again in a drowsy monomania as it were, amidst the stars and planets in the void of space; and not only the world to which I was returning, but the blue-lit caverns of the Selenites, their helmet faces, their gigantic and wonderful machines, and the fate of Cavor, dropped helplessly into that world, seemed infinitely minute and altogether trivial things to me.

Until at last I began to feel the pull of the earth upon my limbs drawing me back again to the life that is real for men. And then indeed it grew clearer and clearer to me the sphere, starting, starting Bedford after all, and returning after amazing adventures to this world of ours again, and with life that I was very likely to lose in this return.

I began to puzzle out the conditions under which I must fall to earth.

My line of flight was about parallel with the surface as I came into the upper air. The temperature of the sphere began to rise forthwith. I knew it behooved me to drop at once.

The sphere hit the water with a huge splash. I must have sent it fathoms deep.

The splash I hung the favorite quitters open.

Down I went, but slower and slower, until I felt the sphere pressing against my feet and so drove up again as a bubble drives.

And at the same time I was floating and rocking upon the surface of the sea and my journey in space was at an end.

The night was dark and overcast. Two yellow pin points far away showed the passing of a ship, and nearer was the light of the moon.

Had not the electricity of my glow-lamp exhausted me, I was beginning to feel, I was excited now, and for a time I was in a feverish, impatient way, that so my traveling might end.

At last I seemed to emerge about

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Most of the Season's Successes Remain—Only One Revival—Changes in Vaudeville Policy—Two Theatres Close Down To-Night—Several Novelties in Sight.

NEW NEXT WEEK:
"THE KING'S CARNIVAL,"
at the New York
"THE PRISONER OF ALGIERS,"
at the American.

At the New York Theatre Monday night will be produced "The King's Carnival," a new play full of fun, in the cast are two kings, Henry VIII. of England and Philip of Spain, one queen, Anne of Spain, a full hand of dons and all the necessary attendants, trappings and accessories which hang on royal persons will appear. The author, Mr. Sidney Rosenfeld, calls the piece a fantastic story of the broad burlesque type, "with an air of comeliness."

Royal trouble starts in the palace of King Philip of Spain, Louis Harrison being the harassed monarch. The harasser is the King's brother, Don John, known on the Rialto and several other places as Frank Doane.

King Henry VIII. of England—Harry Bulger, of New York—out on a royal jaunt, arrives at the Spanish court accompanied by Mary Tudor, who will be recognized as Adele Ritchie. Mary Tudor, like a country visitor in the city, is not wanted around by Henry. And Don John is worse than a professional humorist, in the estimation of Philip. The kings, therefore, meet on a level, and "put up a job" by which Don John and Mary Tudor will marry. To refuse means death to the royal brother and sister. This makes a place for Dan McAvoy, who is hired to slay.

Queen Loves Don John.

Philip's queen in love with Don John. As the queen in this case is Marie Dressler, it is a sequence that there is devotion. She not only wants her king, but several other things. Dolores in particular, who, as played by Laura Hurd, has been betrothed to Don John. Schismatics and disharmony.

Mr. Baldwin Sloane has written the score, and it is as full of jingles as a star of sleigh bells. Running through the entire production there are discernible travesties on "When Knighthood Was in Flower," "Under Two Flags," "The Citizen," and other successful plays of the season. There are a sprightly dash by a horse, a real simon, and a chase and a bit of melodrama. All ends like a course dinner.

The King's sister is also Frank Doane, the sister of the King. The sister is Lady Jane Bolingbroke is Emma Caruso, Inez, daughter of the Queen of Spain, is Amelia Summerfield.

"The Prisoner of Algiers," entirely new and romantic, will have its first production Monday night at the Knickerbocker Theatre. It is the work of Frank London and consists of a prologue and four acts. It is a story of a young man, "Monte Cristo," taking up that play after the duel between the Count of Monte Cristo and his father, and the duel in "The Prisoner of Algiers," a bandit and a number of exciting situations. The cast follows:

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has been no change in the cast.

"FLORENTINA" at the Casino. Next week will be the twenty-second in the series of the "Florencia" series. It is now the oldest of the season's productions, and has not had a night of poor business since it started.

"LOVERS' LANE" at the Theatre. The bill will change on Monday night, May 21, to a new production, "The Prisoner of Algiers," which will be the twenty-second in the series of the "Florencia" series.

"MISTRESS NEEL" at Wallack's. The bill will change on Monday night, May 21, to a new production, "The Prisoner of Algiers," which will be the twenty-second in the series of the "Florencia" series.

"ON THE QUIET" at the Madison Square Theatre. The bill will change on Monday night, May 21, to a new production, "The Prisoner of Algiers," which will be the twenty-second in the series of the "Florencia" series.

"PAPA'S WIFE" at the Grand Opera House. The bill will change on Monday night, May 21, to a new production, "The Prisoner of Algiers," which will be the twenty-second in the series of the "Florencia" series.

"SAN TOY" at Daly's. The bill will change on Monday night, May 21, to a new production, "The Prisoner of Algiers," which will be the twenty-second in the series of the "Florencia" series.

"SWEET INNOCENCE" at the Fourteenth Street Theatre. The bill will change on Monday night, May 21, to a new production, "The Prisoner of Algiers," which will be the twenty-second in the series of the "Florencia" series.

"THE CLIMBERS" at the Bijou. The bill will change on Monday night, May 21, to a new production, "The Prisoner of Algiers," which will be the twenty-second in the series of the "Florencia" series.

"THE POTATO KING" will be continued at Phillips' Germania Theatre next week and all summer.

"THE PATAL CARD" at the Metropolitan. The bill will change on Monday night, May 21, to a new production, "The Prisoner of Algiers," which will be the twenty-second in the series of the "Florencia" series.

"THE PRICE OF PEACE" at the Broadway Theatre. The bill will change on Monday night, May 21, to a new production, "The Prisoner of Algiers," which will be the twenty-second in the series of the "Florencia" series.

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"UNCLE TOM'S CABIN" at the Academy of Music starts on its fifth week next, and to celebrate the close of the season will be given Monday night.

"UNDER TWO FLAGS" at the Garden Theatre continues to attract. Miss Blanche Bates has made the character of the heroine, and the last performance of the piece have not been announced.

"WHEN KNIGHTHOOD WAS IN FLOWER" at the Criterion Theatre, with Miss Julia Marlowe as the star, long ago won a place in the hearts of representative audiences. It has, however, been more to remain, and heretofore announced, three special matinees will be given the last week.

HUBER'S MUSEUM and THEATRE: "The Oriental Wonder" and "Chain Lightning" are in the theatre, and a bill of novelties in the museum for next week.

HURTIG & SEAMON'S MUSIC-HALL will offer several clever sketches next week. "The Spring of Youth," "Professor," and "The Tramp and the Brakeman" in addition an unusually strong bill of specialists. A big lot of novelties are on for the Sunday night concert.

KEITH'S FOURTEENTH STREET THEATRE: The entire receipts of the Sunday night performance at this popular house will be given to the fund for

the Jacksonville sufferers. An unusually strong bill will be put on, and a number of well-known professionals have volunteered.

The bill for the week at Keith's will be headed by the Beaux and Belles of the Grand family of acrobats, just from Europe. A number of excellent vaudeville features follow. Friday, May 21, a Modern Santa Claus, will have its first production by Harry Gerard and company.

KOSTER & BIAL'S MUSIC HALL, which has been open since last week, returns to its former business of vaudeville. In announcing this Wright Hunt, in the name of the director of the bill to be presented, consisting of dramatic, burlesque, satire, farce, acrobatics and vaudeville. The usual Sunday afternoon, and Sunday night concert.

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